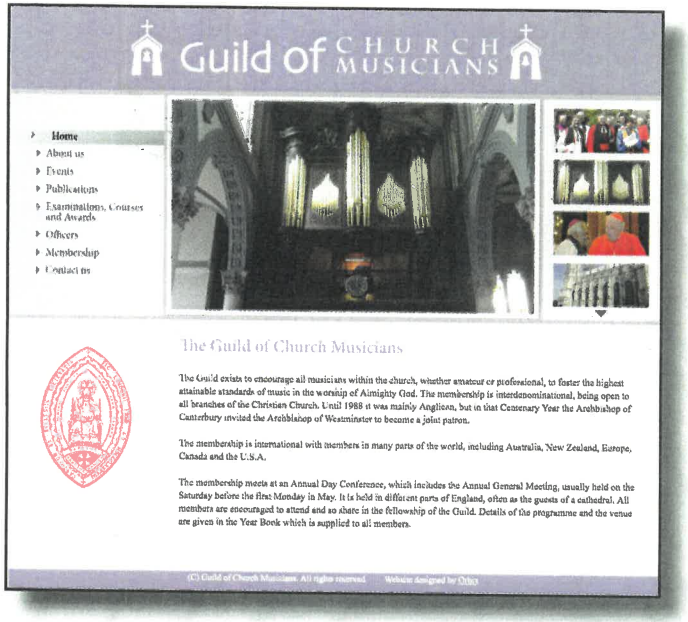
Guild of CHURCH MUSICIANS
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The Guild of Church Musicians
The Guild exists to encourage all musicians within the church, whether amateur or professional, to foster the highest attainable standards of music in the worship of Almighty God. The membership is interdenominational, being open to all branches of the Christian Church. Until 1988 it was mainly Anglican, but in that Centenary Year the Archbishop of Canterbury invited the Archbishop of Westminster to become a joint patron.
The membership is international with members in many parts of the world, including Australia, New Zealand, Europe, Canada and the U.S.A.
The membership meets at an Annual Day Conference, which includes the Annual General Meeting, usually held on the Saturday before the first Monday in May. It is held in different parts of England, often as the guests of a cathedral. All members are encouraged to attend and so share in the fellowship of the Guild. Details of the programme and the venue are given in the Year Book which is supplied to all members.

Do visit our website at
http://www.churchmusicians.org/

FRONT COVER: Presentation at St George's Cathedral in Cape Town
From left to right:
George Woods, Kevin Williams, Archbishop Emeritus Desmond Tutu,
Ian Harrison and Dr Barry Smith
(former Director of Music of the cathedral)

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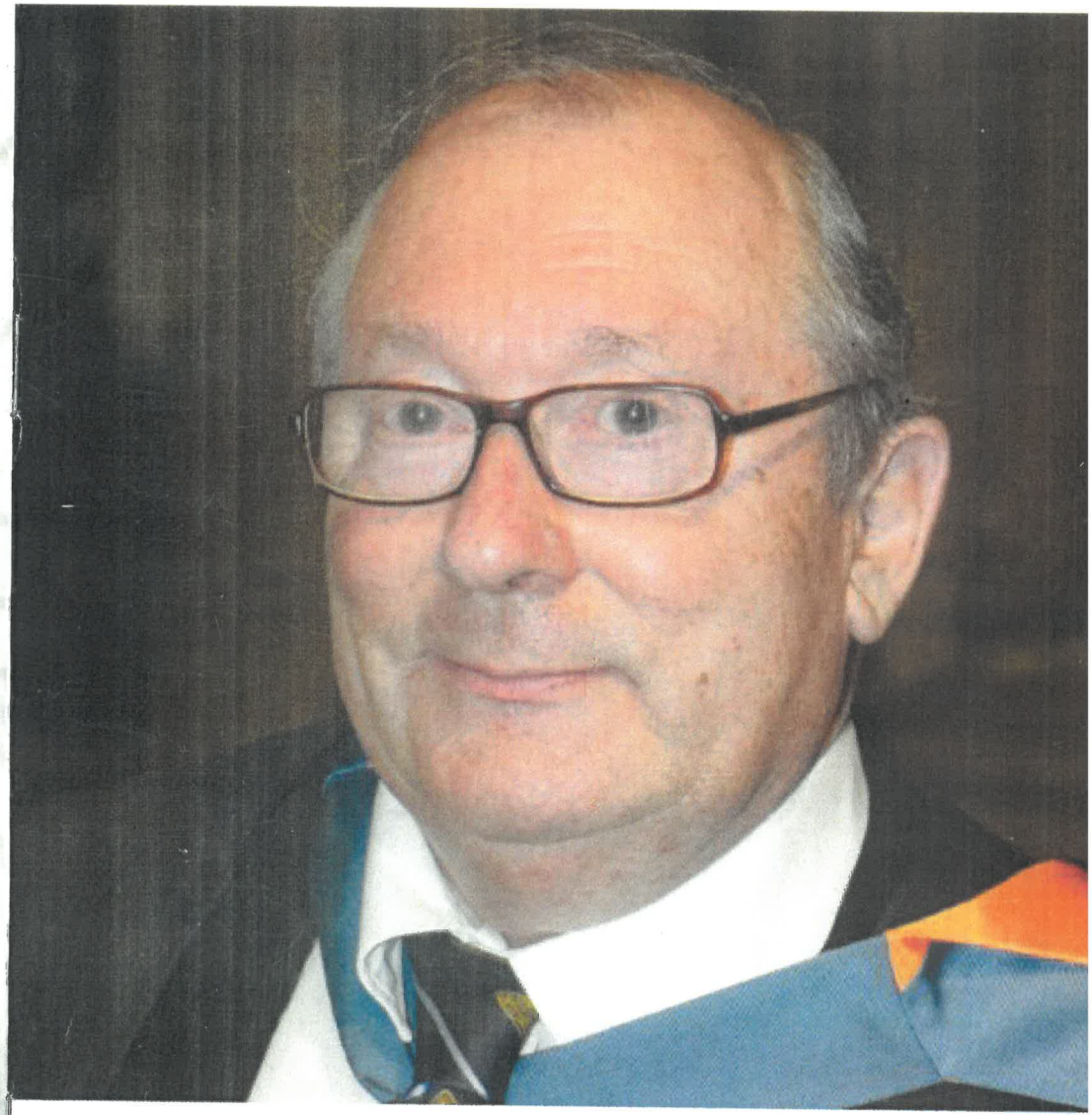

The Guild of Church Musicians

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YEARBOOK 2013

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The Guild of Church Musicians

Year Book 2013

Cover shows John Ewington, General Secretary of the Guild

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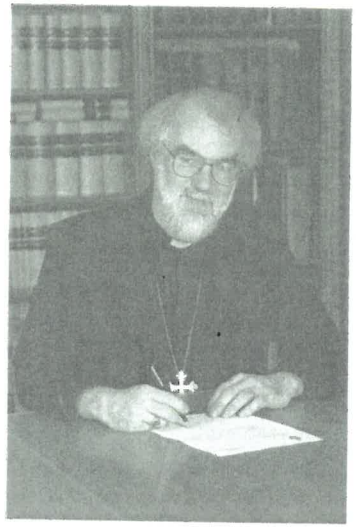
A MESSAGE FROM THE ARCHBISHOP OF CANTERBURY



I very much enjoyed renewing contact with members of the Guild in January when I presented Certificates and Honorary Awards in the splendid surroundings of The Queen's Chapel at St. James's Palace, London. These occasions are always very special not only for those being honoured but for the Guild's many supporters and friends. At that time, I did not know that this would be my last opportunity to attend in my capacity as a Patron of the Guild so the occasion holds many happy memories for me.

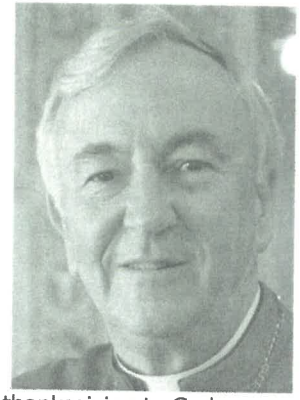
Only two months ago, I was presiding at yet another awards ceremony when I had the privilege of bestowing Lambeth Degrees on two remarkable musicians who have made outstanding contributions to the rich and diverse musical traditions within our churches. Between them they had given over 100 years' unstinting service at home and abroad as organists, composers and conductors, their respective skills and professional expertise being harnessed to the full. It was a welcome reminder of the wealth of musical talent we have on our doorstep.

As I look back over my years as a priest, I realise just how much church music has contributed to our culture and to our secular and ecclesiastical heritage. One does not have to be a churchgoer or even a believer to appreciate the finest compositions or choral renditions in sacred music.

The Guild has played an outstanding role in sustaining enthusiasm and high standards in church music. I have always been delighted to be involved in its work and, as I leave office, I send my warmest thanks and good wishes and every blessing for a rich and exciting future.

+ Rowan Cantuar
Lambeth Palace
London
December 2012

A MESSAGE FROM THE ARCHBISHOP OF WESTMINSTER



The Diamond Jubilee of Her Majesty, Queen Elizabeth II made 2012 a wonderfully memorable year. Despite the rain, the long weekend of celebrations was a tremendous success. A highlight was surely the river pageant with its flotilla of more than a thousand vessels. The last vessel (though by no means the least) carried the London Philharmonic Orchestra, whose music added something very special to the occasion. And who can forget the singers of the Royal College of Music Chamber Choir, thoroughly drenched yet courageously continuing to sing? So too did fine music make the service in St. Paul's Cathedral a beautiful act of thanksgiving to God.

Musicians contribute greatly to the richness of our lives as human beings, above all by helping us to be drawn into the very life of God. This great gift was recognized at the conclusion of the Second Vatican Council in 1965, when Pope Paul VI delivered a message to artists, including musicians; and again by Pope Benedict XVI last 11 October when, at the end of the Mass celebrating the Fiftieth Anniversary of the Opening of Vatican II, he entrusted to James McMillan that same message from Paul VI.

The Message reminds artists that they are the guardians of that beauty which saves the world from sinking into despair by bringing joy to our hearts. It acknowledges that artists help the Church to celebrate her dogma and enrich her liturgy. To artists, to musicians, the Message proclaims:
"You have aided [the Church] in translating her divine message in the language of forms and figures, making the invisible world palpable. Today, as yesterday, the Church needs you and turns to you. She tells you through our voice: Do not allow an alliance as fruitful as this to be broken. Do not refuse to put your talents at the service of divine truth. Do not close your mind to the breath of the Holy Spirit."

In the coming year, the Guild of Church Musicians celebrates its 125th Anniversary. Throughout those years it has been a channel of the Holy Spirit's breath, enabling musicians to dedicate their gifts to God's gracious art of salvation. Sadly I will not be able to join you at the celebrations of this great anniversary. Nevertheless, please be assured of my gratitude for all that the Guild does and of my prayers for all Church musicians, that they will continue to live faithfully their divine calling.

May God bless you all and the work of the Guild throughout the coming year.
Yours devotedly,
+ Vincent Nichols
Archbishop of Westminster.

THE GUILD OF CHURCH MUSICIANS

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	John Rutter CBE		Roy Massey
	Edward Scott		Andrew Millington
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	The Revd David Parkes (RIP)		Peter Wright
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	John Cooke (RIP 1995)		Peter Moorse
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	Dr James Rae
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	Dr. Darryl Roland
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The Cathedral Singers (Australia)
Blackburn Cathedral
Norwich Cathedral
Canterbury Cathedral
Peterborough Cathedral
Hereford Cathedral
St Catherine's School, Bramley
Christ Church Canterbury University
St John the Evangelist, Gordon (Australia)
Kings School, Canterbury

The Guild notes with sadness the deaths in 2012 of Sir Bernard Lovell, Sir Philip Ledger, Tony Wilding and Christine Best.

The Guild congratulates Andrew Reid on his appointment as director-general of the Royal School of Church Music.

The Guild congratulates its warden Revd Canon Jeremy Haselock on his appointment as Chaplain to HM The Queen.

The Guild congratulates its president Mary Archer on being made a Dame of the British Empire.

THE GENERAL SECRETARY

You will all be aware that John Ewington will be retiring at the Canterbury AGM as our General Secretary, after 35 years in post.

There will be an opportunity then to pay proper tribute to his immense achievement when we are all gathered together but suffice it to say, he will be very hard to replace. Your Council are consulting widely and have possible candidates in view.

A full discussion will take place at their next meeting in March and I hope to be able to make an announcement soon after.

Jeremy Haselock

EDITOR OF THE YEAR BOOK

Michael Walsh, who has been the Editor of the Year Book and Laudate for many years, was taken into hospital a few weeks ago with pancreatitus, a rare complication following a gall bladder operation. He is now getting on well and by the time you read this, he should be home again.

However, owing to this illness he was not able to edit the Year Book for 2013.

We are extremely fortunate in having Robert Leach, a member of the Council who has a small publishing business and is very computer literate, to master mind the publication and I wish to record our grateful thanks to him for doing this very important task which he has done for the Guild.

John Ewington

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THE PRESIDENT'S MESSAGE

This year has been one of national celebration, with the Queen's Diamond Jubilee festivities, followed in a matter of weeks by the London 2012 Olympic and Paralympic Games.

I was fortunate enough to catch a glimpse of both at close hand, first at the Cambridgeshire County Jubilee picnic at Burghley House, and then at the opening ceremony of the Olympics. Both were attended by the Queen, although she did not parachute out of the helicopter that brought her to Burghley, but touched down sedately on the immaculate lawn.

Music played an important role in both events — military and cadet bands at the Burghley House bash, and a great cornucopia of British music from across the centuries at the Olympics, from Elgar's *Pomp and Circumstance* to West Ham's signature tune *I'm Forever Blowing Bubbles* — perhaps a nod towards the future use for the stadium.

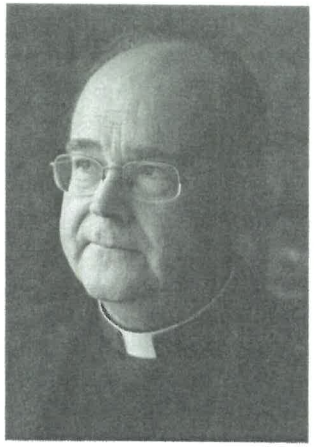
Music is a powerful medium for telling a story on such occasions, as it is for telling the Christian story. Indeed, the Olympics provided an unusual opportunity in the Praise Bus, which preceded the Olympic torch as it toured the country, bringing the various sound of modern Christian worship music to hundreds of UK comminities on its 70-day odyssey.

In the Guild, we work to tell the Christian story through the treasured traditions of hymn, chant and church music. Talking to Guild members at our Annual Day Conferences and our other gatherings, I hear again and again how the Guild's guidance has helped them to raise the standards of music in worship in their own communities. We all owe a huge debt of gratitude to the officers of The Guild, who give their time and skills so selflessly to lead and support its work.

As a celebratory 2012 gives way to 2013, with all its opportunities and uncertainties, I borrow the words of St Paul to the Colossians and say, "Let the word of Christ dwell in you richly; teach and admonish one another in all wisdom; and with gratitude in your hearts sing psalms, hymns and spiritual songs to God".

Mary Archer

THE WARDEN WRITES



"The trumpet shall sound and the dead shall be raised." Most of us will have been involved in a performance of *Messiah* over the Christmas period, playing, singing or just enjoying and being edified by the wonderful marriage of Handel's music and the words of Scripture so carefully and artfully chosen and compiled by Charles Jennens. Incidentally, Jennens lived at Gopsall Hall in Leicestershire, a magnificent house now vanished, which gave its name to Handel's tune for Charles Wesley's hymn, *"Rejoice, the Lord is King"* (NEH 443). I was hugely moved when *"The trumpet shall sound"* was sung at the funeral before Christmas of the Earl Ferrers, former High Steward of Norwich Cathedral and tremendous friend to church music in the cathedral and in the diocese. It struck me that the image of martial music awakening the dead was an apt metaphor for the work we do as church musicians. No, I do not mean our task of re-animating the moribund in the pews after a particularly sleep-inducing sermon! St Paul (1 Corinthians 15:26) was using the image of the musical call to arms to introduce his teaching on the Last Judgement and the phrase, "the last trumpet" still conjures up for us the vision of the dead rising from their graves and crowding before God's judgement seat. But I believe that music also raises the dead in the sense that **what words make clear, music brings alive**.

Music is the language of affirmation. This is the secret behind the power of our truly great hymns. Confront the average person with these words from the Nicene Creed, *"God from God, Light from Light, true God from true God, begotten not made, of one Being with the Father"* and he or she will say, "Oh, that language is all Greek to me." but give them Charles Wesley's great Christmas Hymn, *"Hark the herald angels sing"* to the rousing tune by Mendelssohn, and they will triumphantly affirm, *"Veiled in flesh the Godhead see, Hail the incarnate Deity"* Ask about the doctrine of the Trinity or the implications of the Incarnation and some will shake their heads but set them to sing Newman's *"Firmly I believe and truly God is Three and God is One; and I next acknowledge duly manhood taken by the Son"* to Shipston and we

have lift off! This is how profound theological truth is brought alive to the sound of the trumpet.

I have been heard to scoff at the television programme, "Songs of Praise" and have been joined in this by many church musicians who feel that the familiar hymns are these days over-orchestrated and arranged beyond recognition and the organ seldom heard. Others say, church attendance is declining, our society is now firmly secular – we have no need of a programme of hymns at peak viewing time on Sunday. But what confounds the nay-sayers is that ratings remain solid and viewing figures rise in times of crisis or national anxiety. It's the "time bomb effect." Many people of my generation learned hymns as children, sang them at school, heard them at weddings and funerals and then drifted away from Church. Life moves on and the once-familiar words sink to memory's ocean floor. Deep down they lurk unnoticed until there comes some experience, a crisis, or the desire to celebrate, or the need for comfort. There, deep in the unconscious, are the precise words needed as expressed by the great hymn-writers. And what brings the words back to the surface but the tune. Just hum the tune and the words come flooding back. A little time bomb in the mind is detonated by the music, a depth charge goes off and the words come floating up. The trumpet sounds and the dead are raised.

Words and music - music and words - Milton calls them Voice and Verse. *"Blest pair of Sirens, pledges of Heaven's joy."* *"Wed your divine sounds,"* he begs, *"and mixt powers employ."* You sirens have the power to raise the dead, he suggests, anticipating, or should I say more truthfully, suggesting my theme: *"Dead things with inbreath'd sense able to pierce, And to our high-rais'd phantasie present, that undisturbèd Song of pure content."*

Music does not just bring past experience and memory back to life. In it is prefigured our future and the end of all things. Just take a look at that difficult last book of the Bible, the Revelation to St John the Divine. In it the writer attempts the impossible, to put into words what the end time will be like, when there will be a new creation, a new heaven and a new earth, when the love, peace, and joy of God's kingdom will be universal and every tear wiped away. The author struggles to find the vocabulary to describe this vision, but whenever he is totally at a loss for words, and he does not quite know how to express the glory and the joy of it, he brings on the trumpets and the choirs. Cosmic trumpet blasts resound as angels announce the end of all the great scourges that have plagued humanity: war, wickedness, famine, and choirs of

angels sing antiphonally to the glory of God. *"Holy, holy, holy,"* a perpetual Trisagion - St John's new Jerusalem is filled with song - which gives us by contrast a working definition of Hell - Hell is to be tone-deaf in Heaven.

But we are not there yet. Like the people of Israel, we are still plodding through the desert and for the most part our vision is limited to sun, sand and distance, but it is our task, as musicians in the service of God, to encourage his holy people on their pilgrim way. Music is the dialect of our destination and we are charged with harnessing its energies to provide melodies to march to and songs to cheer the fainting spirit. Organists, use your *Tuba Mirabilis* to keep God's flock awake until we all arrive at our journey's end. Then, as we all pass over, John Bunyan assures us, the trumpets will sound for us on the other side. Yes, there will be trumpets for, we have it from Sydney Smith, wit, raconteur, gossip and Canon of St Paul's, heaven is like "eating *pâte de foie gras* to the sound of trumpets." There, waiting for us, will be Milton's *"bright Seraphim in burning row"* blowing *"their loud uplifted Angel trumpets. . . . O may we soon again renew that Song, And keep in tune with Heav'n, till God ere long To his celestial consort us unite, To live with him, and sing in endless morn of light."*

Because each one of us has our own idea of what that final vision of God will be like, so each one of us has our own special piece of music which foreshadows the end of our pilgrimage, the climax of the drama of our redemption. For me it has to be Elgar - *The Dream of Gerontius* - but for others maybe it is the Berlioz *Te Deum* where without doubt the prophetic trumpets sound forth not only the resurrection of the just but of the whole creation brought into vibrant new life. Whatever your choice may be, Bishop Waltham How and Ralph Vaughan Williams caught the mood of that triumphal arrival perfectly in the final verse of *"For all the saints." From earth's wide bounds, from oceans' farthest coast, through gates of pearl streams in the countless host,* ***SINGING*** *to Father, Son and Holy Ghost. ALLELUIA!*

And so I wish all members of the Guild a happy and blessed New Year of making music to God's glory – *Blow up the trumpet in the new moon!* Let your music-making bring to life the words of our faith in the hearts and minds of the communities in which you serve. My prayers are with you as you encourage the assembly of the faithful in ever increasing musical confidence and expertise. May you be blessed in all that you do that you may be a blessing to others.

Revd Canon Jeremy Haselock

GENERAL SECRETARY'S REPORT FOR 2012

2013 is something of a defining moment for me, as in May, at the Canterbury 125th. AGM I shall be resigning as your General Secretary and Secretary to the Council, after 35 years in that office. I joined the Guild in 1968 when I passed my ACertCM, which is 45 years ago. The Guild was then quite a different organisation. Of course the basics were there, as they have been since our Foundation in 1888, but much of the structure was different. There were Regional Representatives, but there were few people of note on the Council. There was no Academic Board and the AGM was a very subdued affair, held in those days at St. Bartholemew's Church in Smithfield, where the Warden, Rev. Dr. Newell Walkbank was the vicar. There were about a dozen people in attendance and the meeting was followed by Evensong, sung by a rather elderly group under Tom Pinder, who was the Registrar and Membership Secretary, after which we met again in the church hall and had a couple of bottles of wine and a few crisps and nuts!

Ron Maynard, who some of you will recall, was the General Secretary and Hon. Solicitor, needed some help as his practice was getting very busy. Thus I volunteered as his assistant and after a year he said that I should take on the whole job, which I did. Ron was a wonderful character with a great sense of humour (a prerequisite !) who finally moved to a huge penthouse in Brighton, over looking the marina, with his four manual Makin organ, which at the touch of a switch could be either a classical church organ or a cinema organ, both of which he loved. We once held a memorable Council meeting there.

Once I had my feet under the table it became apparent that some changes were required. First of all, I had to interest some of the church music household names and so I began a series of lunches at Lloyd's of London, where I worked. It is wonderful what a good lunch washed down with acceptable wine can do and thus we added credibility to the Council and people began to recognise the Guild as an organisation with some clout.

It was then decided that we should have an Academic Board to keep a tight rein on our examinations and under the chairmanship of the late John Warrell, the Board was formed and has been one of our strengths ever since, under some very distinguished chairmen.

I decided that the AGM, which was not well attended, should be combined with a One Day Conference and dinner and should take place at one of our great cathedrals, with a service on the Saturday morning and a guest speaker following the AGM. Numbers immediately rose and depending on the location, they have remained gratifyingly high ever since. We have had record numbers at Canterbury and Cambridge in recent years with over 80 people attending. This year, our 125th anniversary of Foundation, we shall meet again in Canterbury (see details elsewhere) and I hope very much, as it will be my swan song, that there will be a really large turnout.

At the time of writing, I have not found a successor. I have told the Council that I will continue to carry out the job until a suitable person is found. The task is both fascinating and demanding. There is not one day that passes without I am doing something for the Guild, whether it is E Mails, writing letters, arranging study days or conferences, as well as servicing both the Council and the Academic Board. It is unpaid apart from expenses. But it is also wonderfully rewarding. I have met so many people from Archbishops to working church musicians and have made many lasting friendships. Not least among these are our colleagues in Australia, many of whom come over regularly to our AGM's and will be here again this year. More recently there has been the friendship of members from South Africa, Canada, USA and Europe.

The first Archbishop with whom I had dealings was Michael Ramsey. I have enjoyed a good relationship with each Archbishop since. In 1988, our Centenary year, I asked Robert Runcie if he would invite Cardinal Basil Hume to become a joint Patron, which he gladly agreed to do and thus another lovely friendship was established until his untimely death. Archbishop Vincent Nicholas, the current Archbishop of Westminster, is very interested in the Guild and should have made the Presentation of Certificates and Hon. Fellowship last November, but unfortunately he was called to Rome. We

were fortunate in having our friend of many years, Bp. Thomas Mahon of Brentwood, to whom we are extremely grateful. Dr Rowan Williams has been a huge supporter as well, although his punishing schedule has sometimes prevented him from being with us as often as we and he would wish. My good friend, Bishop Graham James of Norwich and an Hon FGCM has on several occasions made the Presentations of his behalf for which I thank him most warmly. BishopGraham was Robert Runcie's chaplain for some years and so knows the workings of the Guild inside out.

Dame Mary Archer, our wonderful President since 1988, has been an absolute stalwart. The Guild is very much in the forefront of her life and despite a demanding job at Addenbrookes Hospital, she has always found time for us. She has missed only one AGM, which was in Cambridge two years ago, when she was recovering from major surgery, but even then she was present at the lovely Reception in the garden of the Old Vicarage in Grantchester. Her annual Recruitment Evenings in their London penthouse have produced many new members. Her personal support to me has been one of my great fortunes.

I want to thank the Council and Officers of the Guild and Academic Board for their loyalty and support over these 35 years. They have become good friends and colleagues and their support has been invaluable. Our previous Warden, +Richard Fenwick, now the bishop of St. Helena is still very much part of the Guild and it was good to see him in Chichester last year. Canon Jeremy Haselock, an old and valued friend took over from +Richard and continues to keep us in good order. His expertise as both a musician and liturgist of distinction, is invaluable.

In conclusion, I want to thank my dear wife Hélène, without whose unstinting support I could not have done this job. She is my unsung heroine and deserves the title La Belle Hélène, which some have given her.

I hope that you will all make a great effort to join me and your fellow members at Canterbury in May. I can promise a really memorable couple of days as we return to our Alma Mater for celebration and thanksgiving.
John Ewington.

EXAMINERS' REPORT

REPORT FOR THE YEAR 2011-2012

We were pleased this year by both the increased number of candidates, for ACertCM and ACertPW alike, also by the improved quality of submissions (extended essays in both examinations, and Sections B and C of the ACertCM written examination) compared with most of those of recent years. Although there was a significant spread of abilities, all candidates made a good effort to produce satisfactory work, and we read some extremely interesting and worthwhile extended essays, as well as competent examination answers.

Among extended essays, from candidates for both ACertCM and ACertPW, one was outstandingly impressive and persuasively written. Most of the others, while still satisfactory, could have scored significantly higher marks had they either addressed all aspects of the chosen title, or ventured beyond the confines of their existing knowledge and experience, or if they had chosen relevant, and appropriate, musical illustrations to reinforce the textual argument – or had they achieved some combination of these things.

Some of the essays would have benefited from being more coherently, and logically, organised –which might have been helped by inclusion of a list of contents, which not all candidates provided. As in previous years, it continues to be evident that some candidates fail to read the title actually set, preferring to substitute an alternative version of their own. By making this observation, we strongly advise future candidates to read the set titles very carefully, noting exactly what is required in each case.

Some of the comments just made also apply to Section C of the ACertCM written examination. In this section the candidate may certainly draw on personal experience, and should choose, with due

care, a topic which s/he feels most competent, and confident, to undertake. The better answers this year were carefully planned, they presented relevant material and arguments, and reinforced the opinions expressed with appropriate examples, which in some very creditable instances included musical quotations. The less satisfactory essays failed to engage fully with the subject set; they were merely superficial.

In Section B, candidates are asked to make more critical comments on the set works. The quality of response here was very mixed, ranging from extremely good to rather disappointing. The less pleasing answers tended towards generalisation; and even better answers demonstrated a familiar reluctance, inability even, to offer personal assessments of the chosen work(s), or to reinforce these by pertinent illustrations and cogent arguments. Candidates, in any part of these examinations, should never feel afraid to venture their own personal opinions, just as long as they can demonstrate how those opinions have been reached.

In contrast, all candidates scored either full, or very high, marks in the identification of passages from set works, suggesting that these had been thoroughly studied. This was most encouraging.

Before that, the 'short notes' question was answered in general very successfully; indeed, some candidates scored full marks. Such candidates, faced with a generous choice of topics, were wise enough to choose topics about which they had genuine knowledge, and were then able to list sufficient points relevant to the particular topic.

Helen Burrows
Roger Wilkes

125TH ANNUAL GENERAL MEETING

Notice is hereby given that the 125th Annual General Meeting of the Guild of Church Musicians will be held on Saturday, 4 May 2013 at 2pm in Canterbury Lodge at Canterbury Cathedral.

John Ewington OBE
General Secretary

AGENDA

1 Minutes of Annual General Meeting of 5 May 2012.

2 To receive the report of the Council and Accounts for the year ended 30 September 2012.

(a) Presentation of Accounts by Treasurer, and Auditor's Report

(b) General Secretary's Report

(c) Registrar's Report

(d) Academic Board Chairman's Report

3 Election of Officers for 2013-2014.

4 Election of Council.
A list of retiring members and those eligible for re-election will be presented at the meeting.

5 The election of an Independent Examiner under Article 21.

6 Such other business as is usual at an Ordinary General Meeting.

NB: Nominations for offers and council members, duly proposed and seconded should be in the hands of the General Secretary by
14 March 2013.

125th ANNIVERSARY OF FOUNDATION

To celebrate the 125th. Anniversary of the Foundation of the Guild in 1888, we shall be meeting in Canterbury on 3rd and 4th May. It will also be the occasion when I shall retire as General Secretary after 35 years in that post.

Already, there are members coming from Australia, South Africa and Europe and it promises to be a really memorable occasion.

The Canterbury Lodge will host all the meals and the meetings. Many rooms there have already been booked for the night of Friday 3rd. May, so if you wish to stay there, you should get in touch with them very soon. (01227 865350) There are of course lots of B and B's in Canterbury, as well as hotels, which may be seen on the web.

There will be the usual Dinner on Friday at 7.30 p.m. On Saturday morning there will be a Service of Thanksgiving in the Cathedral at 11.00.a.m. followed by a Buffet Lunch. In the afternoon we will hold the AGM and that will be followed by a talk by Barry Rose, reminiscing on his life as a church musician. Barry is always very good value and I know you will all enjoy his talk. After that we shall have tea and then depart.

We want to form a Guild Choir, as we did for our Centenary service, so please complete the form if you wish to be part of that. I hope that we shall have Malcolm Archer, Colin Mawby and John Rutter with us, to conduct pieces which they have composed. We also hope that Philip Matthias will bring his award winning Chamber Choir from Australia to sing a special contribution during the service, but also to sing with the other choristers. The choir will be under the direction of David Flood, the Director of Music at the cathedral and one of our Hon FGCM's The choir rehearsal will be held on Saturday at 9.30 a.m.

I hope that we will have a record breaking turn out of members and guests, so please start to take action now. The cost of the Dinner is £35 including half a bottle of wine; Lunch is £10.00 and Tea is £5.00. There is also a £5 contribution for the hire of the premises.

Total cost £55.00 per head.

THE CANTERBURY PROGRAMME

FRIDAY 3 MAY

7.30pm Reception at Canterbury Lodge

8pm Dinner

SATURDAY 4 MAY

9.30am Choir practice for those who have booked in advance

11am Service of Thanksgiving in Cathedral

1pm Buffet Lunch in Canterbury Lodge

2pm Annual General Meeting in Canterbury Lodge

3pm Talk by Barry Rose on "My Life As A Church Musician"

4pm Tea.

PLEASE REMEMBER TO FILL IN THE FORM ON THE NEXT PAGE OF THIS YEAR BOOK AND RETURN IT TO THE GENERAL SECRETARY AS SOON AS POSSIBLE TO ENSURE THAT YOU ARE BOOKED FOR YOUR MEALS.

The form for the choir is also in this Year Book.
These forms may be photocopied.

CANTERBURY 3RD AND 4TH MAY 2013

I WISH TO ATTEND THE CANTERBURY CELEBRATIONS, AS PER THE FORM BELOW

Name.....Print.....

Address.....

.....

Post Code.....

E Mail if available.....

Guest(s).....

Dinner on Friday evening at Canterbury Lodge (£36 a head) .....

Lunch on Saturday (£12 a head).....

Tea (£7 a head).....

Total cost per person £55.

Cheques payable to the GCM, to be sent to:
The General Secretary, Hillbrow, Godstone Road, Blechingley. Surrey. RH1 4PJ by 1st. April, latest.

CANTERBURY 4TH MAY, 2013

GUILD CHOIR

I wish to sing in the Guild Choir at Canterbury Cathedral on Saturday 4th. May, 2013.

Voice Part.....

Signed.....

(Print).....

Please bring your normal choir robes.
The rehearsal commences at 9.30 a.m. sharp, in the Cathedral

Pleas return this form to:
The General Secretary
Hillbrow, Godstone Road, Blechingley, Surrey. RH1 4PJ

By 1st. April at the latest.

MUSIC FOR CANTERBURY SERVICE

Psalm 150, by Colin Mawby (original version)

Who Would True Valour See, by Malcolm Archer (commissioned for the Guild's 120th anniversary in 2008).

Eternal God, We Give You Thanks For Music, by John Rutter

Te Deum in Bb, by Stanford.

Music should be acquired in advance from Helen Burrows, Culver Music. Tally Ho, Toys Hill, Westerham, Kent TN16 1QG
Tel: 01732 750870 email: helen.burrows@which.net

BISHOP RICHARD HURFORD RETIRES

On 10th. November, Richard Hurford, the 12th. bishop of Bathurst in New South Wales, laid down his Pastoral Staff.

His diocese extends from the Blue Mountains to Queensland, about a third of New South Wales

Bishop Richard has been the Sub-Warden of the Guild in Australia for many years and we are pleased that he will continue to be so. Formerly the Rector of St. James's church in Sydney, which was the Guild's Church out there, he went on to be the Dean of Grafton before his Consecration as bishop.
He spent a couple of years here in Salisbury as Rector of Tisbury, (1976-78) also studying at the Salisbury Theological College and Southampton University, for which he was awarded scholarships and incidentally gained his ACertCM.

In all this Richard has been supported by his lovely wife, Christine and we shall greatly look forward to seeing them again at Canterbury in May. We wish them both a long and happy retirement.
John Ewington OBE

MINUTES OF THE 124TH ANNUAL GENERAL MEETING OF THE GUILD OF CHURCH MUSICIANS

HELD ON SATURDAY, 5 MAY 2012, AT 12.15pm IN THE VICAR'S HALL, CHICHESTER

Present: The President, The Warden (in the Chair), General Secretary, Treasurer, Registrar, Dr. Hugh Benham, Fiona Benham, Professor John Morehen, Marie Morehen, Robert Soaper, Lynett Soaper, Dr. Keith Murree-Allen, Rosie Murree-Allen, Rt. Rev. Richard Fenwick, Dr. Mike Kearsley, Dr. Giles Brightwell, Edward Scott, Dr. Michael Walsh, Elizabeth Walsh, Mary New, Alison Evans, Kathleen Emerson, Dr. Kevin Williams, George Woods, Magdalena Pletsch, Pieter van den Berg, Dr. Alan Thurlow, Tina Thurlow, Robert Stripe, John Belcher, E. Yeomans, Robert Ascott, Pam Clements, Jean Bannister, John Reber, Elizabeth Alder, Christopher Alder, Janet Brealey, Stephen Harrow, Professor Jenny Harrow, Roger Wilkes, Eileen Keough, Paul Covell, Rev. David Burton-Evans, Robert Leach, Dr. Richard Seal, Rowland Hughes, Barry Williams.

Apologies for absence: Fr. Peter Allan, CR, James Bowman, Richard Tanner, Ian and Enid Locke, Canon Peter Moger, Professor Peter Aston, Dr. Michael Nicholas, Geoffrey Brocklehurst Peter Willett, David Kidd, High Mortimer, Sister Avril Foster, OP, Frank Sellens, Francis Gothard, Malcolm Archer, Colin Mawby, Simon Lole, Rev. Peter Moseling, His Hon. Judge Athony Russell, QC., Philip Spratley, Ronald Cayless, William Lupton, Rev. Linda Bond, Tim Colquhoun.

Minutes: of the 123rd. Annual General Meeting held on 30th. April in the McCrum Theatre, Corpus Christi College, Cambridge, previously circulated, were approved by all.

Matters Arising: None

Presentation of Accounts: The Treasurer presented the Accounts for the past year, which has already been circulated. He drew attention to some items of stock, including Guild Ties and Computers, which had been purchased some years ago, which he decided to write off. There were also a number of unpaid annual subscriptions which he would be chasing. The Gift Aid forms which had been circulated in Laudate, had received a good response. Generally speaking the accounts were in good shape. Owing to the Income that the Guild generated every year, there was now no requirement for an Auditor, which saved some £600 a year.

Instead we employed a retired Bank Manager, priest, who acted as an Independent Examiner for £100 plus VAT, per year.

General Secretary's Report: The main Report was printed in the current Year Book, but as usual the General Secretary wished to highlight some matters of importance. First he wished to thank those who had made our first visit to Chichester so enjoyable. The splendid dinner on the Friday evening, the excellent speaker on Saturday morning (Colin Brownlee) and the awaited pleasure of the various musical offerings by Sarah Baldock and her Assistants.

The large change of Officers last year had resulted in a very good team, which boded well for the Guild in the years to come. Thanks were given to June Williams, the Registrar, who had acted as Examinations Secretary while Helen Burrows had been on maternity leave.

The presence of The Rt. Rev. Richard Fenwick, our previous Warden and now the Bishop of St. Helena, was greeted with much warmth. The organ Fund for a new Electronic instrument for St. Helena had now reached about £1,400. Some £5,000 was required. The Guild would match the amount raised by members.

The General Secretary gave notice that it was his intention to retire next year after 35 years in that post. There would be more details in the next Year Book.
The meeting in 2013 would be held at Canterbury, on 3rd and 4th May, with the usual Dinner and a service in the cathedral.

Finally, the General Secretary paid tribute to our Anglican Patron, Dr. Rowan Williams, who would be standing down at the end of the the year. It had been a great pleasure to have him presenting his Certificates in January at the Chapel Royal, St. James's, which as it now happens, was his last time as one of our Patrons.

Registrar's Report: June Williams stated that all was going well. The placing of medals and hoods over the candidate's heads by the Archbishop of Canterbury was a very popular new addition, brought about purely by the fact that one the day there were three Certificates short! It is to be proposed that this procedure is adopted in future for both Certificate holders and for those receiving Hon. Awards.

Academic Board Report: In the absence of the Chairman of the Academic Board, the General Secretary read a Report compiled by Canon Peter Moger. It highlighted the potential of the ACertPW in making a significant conrtribution to the work of liturgical formation within the church. The syllabus was currently being revised by a small group. The full report is attached to the Book Copy of these minutes.

Fellowship Director's Report: One candidate was currently working for Part Two and five others are either working on Part One or were planning to do so shortly. The Brief Study Guide had been updated. The full Report is attached to the Book Copy of these minutes.

Election of Officers: On the proposition of Dr. Michael Walsh, seconded by Rt Rev. Dr. Richard Fenwick, and agreed by all present, the Officers of the Guild were re-elected.

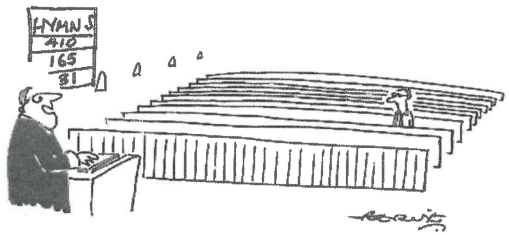
Election of Council: Jamses Bowman, Sister Avril Foster, OP, Edward Scott, Dr. Alan Thurlow and Roger Wilkes, retired by rotation, but signified their willingness to be re-elected. On the proposition of Dr. Giles Bightwell, seconded by Robert Leach and agreed by all, they were re-elected for a further three years.

Election of Independent Examiner: Rev. Fr. Alan Clements was re-elected as the Independent Examiner in respect of the Guild's Accounts. Proposed by Robert Soaper, seconded by Dr. Alan Thurlow and agreed by all.

Any other business: The Warden thanked the Officers for their hard work during the year. He said how pleased we all were to see our President restored to full health again after her operation in 2011. He also stated how good it was to see the Rt. Rev. Dr. Richard Fenwick with us after his appointment as Bp. of St. Helena. Bishop Richard spoke briefly about his work in St. Helena and thanked the members who had so far contributed to the Organ Fund towards a new electronic instrument.

A Message of Loyal Greetings had been sent to Her Majesty the Queen in this Diamond Jubilee Year. A gracious reply had been received from Her Majesty, which is lodged with the Book Copy of these minutes.

There being no other business, the meeting closed at 12.55 p.m.

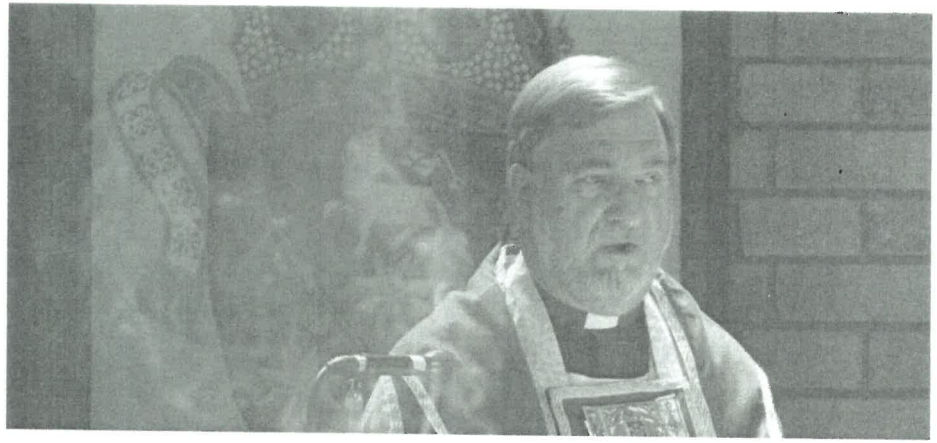


"OK. Let's really raise the roof with this one!"

(reproduced by kind permission of Private Eye magazine)

THE GUILD IN AUSTRALIA

The Retirement of Bishop Richard Hurford OAM; Bathurst All Saints' Anglican Cathedral; 10/11/12

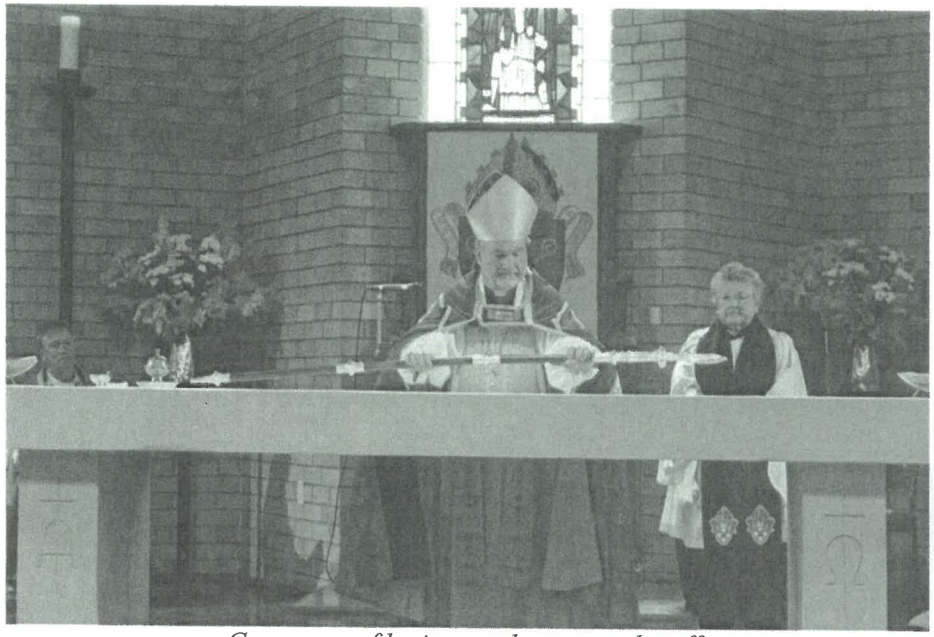


Having reached the recommended age for a bishop's retirement, Rt Rev Richard Hurford, 9th Bishop of Bathurst, and Sub Warden of the Guild of Church Musicians in Australia, was ceremonially "paid off" in a dignified ceremony in Bathurst's All Saints' Cathedral, on Saturday 10th November. A precisely filled cathedral reflected parish planning, and a lovely sunny morning, the heaven's pleasure.

The theme of the ceremony and the grit of Bishop Hurford's retiring address came from St Paul's Letter to the Philippians, 1.1-11, "I thank my God each time I think of you..." The reading had obviously inspired the bishop in his early years of priestly ordination, and guided much of his attitude and action thereafter. Both as a priest and then bishop for eleven years, Rt Rev Hurford had gained enormous respect in accordance with his faith, energy, initiative and sense of humour. As well as being our Australian Guild's fearless leader, he had performed as chaplain to the St John's Ambulance, The NSW Police, Correctional Services, and the Knights of St Lazarus.

The Diocese of Bathurst covers around 215,000 square kilometres, therefore requiring one of the most mobile bishops one is likely to encounter. The challenge involved in ministering to this vast area required many hours of

travelling, and the economy of duties involved was one of the factors that inspired Bishop Hurford to closer ecumenical co-operation with the ministers of other denominations.



Ceremony of laying up the pastoral staff

The ceremony of the 'Laying up of the Pastoral Staff' included farewell tributes by the Mayor, Mrs Monica Morse; The State Member, Paul Toole; Bishop Jonathan Meyrick of Lynn, Norwich UK; the Anglican Bishop of the neighbouring Canberra-Goulburn diocese, Stuart Robinson; the Catholic Bishop of Bathurst, Michael McKenna; Macquarie-Darling's Uniting Church Minister, Rev Grahame MacRaild; Vicar General (and representing the Moscow Patriarchate) of the Australia and New Zealand Diocese of the Russian Orthodox Church, Dr Michael Protopopov; and from All Saints Cathedral itself, Canon Barbara Fallow and Archdeacon Frank Hetherington. The tributes included the conferring of the award of Knight Commander of the Order of St Stanislaus by Dr Protopopov, and the farewell gift of a home altar from the parishioners of Bathurst. The altar was designed by local priest, Roger Dyer, and crafted with the help of inmates from the Bathurst Correctional Centre, using Australian native and recycled timbers.

Michael Deasey at the organ

The service was musically supported by the All Saints Cathedral Choir under precentor/organist Rev Michael Deasey OAM, and included three trumpeters for reinforcement. The music reflected both the reading from St Paul, and Rt Rev Hurford's personal musical taste (he being an accomplished organist) with hymn texts reminiscent of many of his homilies, prayers and words of encouragement.

His immediate retirement plans are to move to a newly completed home in the Bathurst suburb of Kelso, and to take on the role of chaplain to his grandchildren, whilst assisting his wife, Christine, in ministering to her own established parish - her Vegetable Garden of Eden.

Richard and Christine may the Lord be with you; and especially from The Guild, our gratitude and best wishes.

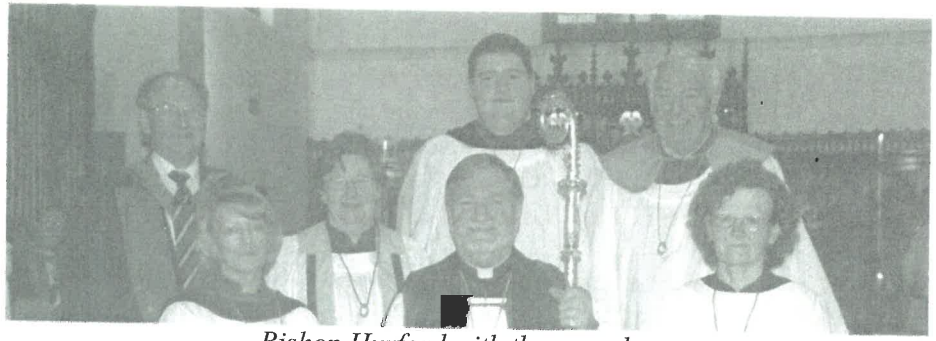
Annual Festival Service; St John the Evangelist Anglican Church, Gordon; 14th October 2012

The Guild Choir

Our Guild's Annual Festival Service was again held in the Guild Church, St John the Evangelist, in the leafy Sydney suburb of Gordon. One can anticipate being either pleasantly comfortable or melting in one's robes during Sydney's Spring, but all was well for the occasion. The service was jointly led by The Guild Chaplain and St John's rector, Fr Keith Dalby, and the Australian Sub-Warden, Rt Rev Bishop Hurford. Gathered specially for the event, the Guild Choir comprised members and friends of The Guild, the Choirs of St John's, and The Cathedral Singers, under the direction of Fr Michael Deasey OAM, with Dr Brett McKern, Director of Music at St John's and Guild Director of Studies, as organist.

Bishop Hurford delivered a brief summary of the guild and its activities before being introduced to the year's award winners by Dr McKern, and Madeleine Rowles (Chair of the Australian Advisary Council). Jan Kneeshaw and Janet Long, both of The Cathedral Singers, were both presented with their

Preliminary Certificates in Church Music. They were followed by the winners of the Dr McKern prize for the highest mark in the Preliminary Certificate (awarded for the 2011 year) claimed jointly by Catherine Barker and Professor David Barker AM. The ACertCM was awarded to David Shergold, choral scholar to The Cathedral Singers and a new member to the Australian



Bishop Hurford with the awardees

Dr Forsyth with Bishop Hurford

Advisory Council's committee. The pinnacle was the presentation of the Hon Fellowship of the Guild to Dr James Forsyth. In reading his citation, Madeleine Rowles interestingly pointed out that James was as comfortable with a real crumhorn as with its corresponding organ stop.

In concluding the formalities, Bishop Hurford led Guild members in prayer, re-dedicating their services to God and the churches. Our northern hemisphere brethren will no doubt approve in the knowledge that the Festival Service was wrapped-up with the traditional cup of tea.

Neville Olliffe

ACertCM/ACertPW
ESSAY TITLES FOR 2013

Archbishops' Certificate in Church Music (ACertCM)

Part D: Extended Essay Titles (3,000 to 5,000 words)
Candidates should choose ONE topic from the Christian Worship/Liturgy section and ONE from the History of Church Music section:

SECTION 1: CHRISTIAN WORSHIP/LITURGY

1. Using the Eucharistic rite with which you are most familiar, explain why it takes the form that it does.

2. A newcomer to the church might think that the liturgical year was nothing more than a succession of unrelated festivals and fasts. Compose an imaginary answer to this point of view.

SECTION 2: HISTORY OF CHURCH MUSIC

1. Write a survey of **either** (a) Anglican church music of the Restoration period (1660-c1700), **or** (b) Anglican church music of the 18th century, **or** (c) Anglican church music of the 19th century. Relate the music to its liturgical context and worshipping conditions of the chosen period; consider any works which might be suitable for use by present-day parish church choirs; and discuss **at least three** compositions in some detail.

[**NB** In the case of each option candidates may choose to focus mainly on *either* parochial church music *or* cathedral/collegiate music – though, in the case of option (a), are advised to concentrate, mainly or exclusively, on music for the Chapel Royal.]

2. "[Liturgical] music should be a vehicle for the prayer of the congregation; they may not be participating actively in the music, but they certainly are participating spiritually and mentally. The music has to have a liturgical, theological and spiritual agenda as it gathers up the prayers of the faithful and brings them to the altar of God" (the composer James MacMillan in conversation with Rebecca Tavener; published in *Mastersinger*, the journal of the Association of British Choral Directors, Summer 2012, page 11).

Consider all aspects of this statement – and, in doing so, you may also envisage the *active* participation of the congregation in the singing, where appropriate. Answer with particular (but not exclusive) reference to **one** of the following repertories: (a) settings of the Eucharist or Mass since c1900, (b) the anthems of **any two** 20th-century or 21st-century composers, for Anglican church or cathedral worship, (c) motets and/or antiphons by **any two** composers for the Roman Catholic liturgy between 1550 and 1900.

Part E: Written Examination

Special Subject: The Carol: Folk and Art Carols from Britain, Europe and America.
Set Works: Specified items from *100 Carols for Choirs* (ed. and arr. D. Willcocks and J. Rutter; OUP)

2	Scheidt, arr. DVW	A Child is born
5	Howells	A Spotless Rose
8	Wishart	Alleluia, A New Work is come on hand
9	14C, arr. DVW	Angelus ad Virginem
14	Rutter	Natiivity Carol
31	American, arr DVW	Lord of the Dance
41	Flemish, arr. Rutter	Cradle Song
52	Mathias	Sir Christemas (Nowell, Nowell)
53	Cornish, arr. Rutter	Sans Day Carol
63	Bennett, R R	Out of Your Sleep
70	Goss, arr. DVW	See amid the Winter's Snow
77	Ballet, arr. G. Shaw	Lute-Book Lullaby
85	Rutter	There is a Flower
96	Walton	What Cheer?

Part D: Extended Essay Titles (5,000 to 7,000 words)
Candidates should choose ONE topic from the Christian Worship/Liturgy section and ONE from the History of Church Music section:

SECTION 1: CHRISTIAN WORSHIP/LITURGY

1 Choose one form of Evening Prayer (from the Book of Common Prayer, Common Worship, or the Liturgy of the Hours), and explain why it came to take that particular form and what is the function of each part of the service.

2 A newcomer to the church might think that the liturgical year was nothing more than a succession of unrelated festivals and fasts. Compose an imaginary answer to this point of view.

SECTION 2: HISTORY OF CHURCH MUSIC

1. Survey, and provide a general appraisal of, the **music** of Christian hymnody since c1900. Consider a wide range of musical styles used for hymns and choruses, not necessarily confining yourself to the worship songs of your own denomination. Discuss in detail **at least four** pieces of music which, in your opinion, provide a perfect complement to the texts with which they are normally associated.

2. "[Liturgical] music should be a vehicle for the prayer of the congregation; they may not be participating actively in the music, but they certainly are participating spiritually and mentally. The music has to have a liturgical, theological and spiritual agenda as it gathers up the prayers of the faithful and brings them to the altar of God" (the composer James MacMillan in conversation with Rebecca Tavener; published in *Mastersinger*, the journal of the Association of British Choral Directors, Summer 2012, page 11).

Consider all aspects of this statement – and, in doing so, you may also envisage the *active* participation of the congregation in the singing, where appropriate. Answer with particular (but not exclusive) reference to **one** of the following repertories: (a) settings of the Eucharist or Mass since c1900, (b) the anthems of **any two** 20th-century or 21st-century composers, for Anglican church or cathedral worship, (c) motets and/or antiphons by **any two** composers for the Roman Catholic liturgy between 1550 and 1900.

Australian candidates please go to: http://guildofchurchmusicians.org.au.

EXAMINATION FEES FOR 2013

Parts A-C £120
Part D £75
Part E (ACertCM only) £60

Archbishops' Preliminary Certificate in Church Music
£40. This exam can be taken at any time of year. Candidates are usually examined within one month of entering for the examination.

THE OTHER CLOUD OF WITNESSES (Article)

The new choral collection "Cloud of Witnesses" unfortunately almost shares its title with "The Cloud of Witnesses," a slender volume which was published by Collins Liturgical Publications in 1982 as a companion to the "Lesser Festivals and Holydays of the Alternative Service Book 1980." Archbishop Robert Runcie wrote in his preface to this most useful book: "I am glad to see this collection of prayers and readings to accompany the ASB Calendar. I welcome it as an enrichment of the provisions of the Alternative Service Book 1980, and hope it will help Christian communities to celebrate the Lesser Festivals and Holydays with greater understanding and devotion. The compilers were two eminent priests: Martin Draper along with G.B. Timms who wrote the Collects. George Timms gained notoriety as the Editor of the New English Hymnal but he was also Vicar of St Mary the Virgin, Primrose Hill and later Archdeacon of Hackney in the Diocese of London.
Commemorated in this fascinating collection are 72 little-known worthies of the Church such as:

24 Jan	Francis de Sales, Bishop, Teacher of the Faith
27 Feb	George Herbert, Priest, Pastor, Poet
7 March	Perpetua and her Companions, Carthage, Martyrs
9 April	William Law, Mystic, Non-juror
24 May	John and Charles Wesley, Priest, Poets, Teachers of the Faith
9 June	Columba, Abbot of Iona, Missionary
26 July	Anne, Mother of the Blessed Virgin Mary
13 Aug	Jeremy Taylor, Bishop of Down and Connor, Pastor, Teacher
25 Sept	Lancelot Andrewes, Bishop of Winchester
6 Oct	William Tyndale, Translator of the Bible
16 Nov	Margaret of Scotland, Queen, Wife, Mother
30 Dec	Josephine Butler, Social Reformer, Wife, Mother

Each entry is given a short introduction. So the reader learns that Josephine Butler (1828-1907) "was a dedicated social reformer, and in particular campaigned for the rehabilitation of prostitutes." In Britain, as in other countries, prostitution was tacitly tolerated although restricted by law. To Mrs Butler this implied acceptance, and it was her unremitting concern and agitation which led to the eventual repeal of discriminatory legislation.
David Gedge

PRESENTATION OF AWARDS 2012

To have Choral Evensong in a Roman Catholic Cathedral is a triumph of ecumenism that many of us would have thought impossible in our lifetimes. The Right Reverend McMahon, an Honorary Fellow of the Guild of Church Musicians, presided at a spectacular event in St. George's Roman Catholic Cathedral, Southwark, on the 21st November.

The cathedral was designed by Augustus Pugin, who was the first person to be married there in 1848. Sadly, it was bombed during the Second World War but was rebuilt by Romilly Craze and is a spectacular architectural statement that is grossly neglected.

It was a joy to have the Presentation of Awards for 2012 in this cathedral and to receive the most warm welcome from the Administrator, Mr Alex Scott, who expressed the hope that the Guild will return again to this fine venue. Alas, the circumstances were not without problems, for students held a rally and a number of persons attending were delayed by police barriers and other distractions.

The service was sung by The Reverend Peter Moger, Precentor of York Minster, Chairman of the Guild's Academic Board, and we were well-served by a small selection of the choir of St. George's Church, Beckenham, under the direction of Nigel Groome. If ever there was an example of 'smaller is best', here it was, for this discreet group was extremely competent, their telling tone resounding throughout the magnificent architecture of the building and uplifting us all. Notable in the choir was Paul Bonter, bass soloist with the Orpington Chorale and other choral societies.

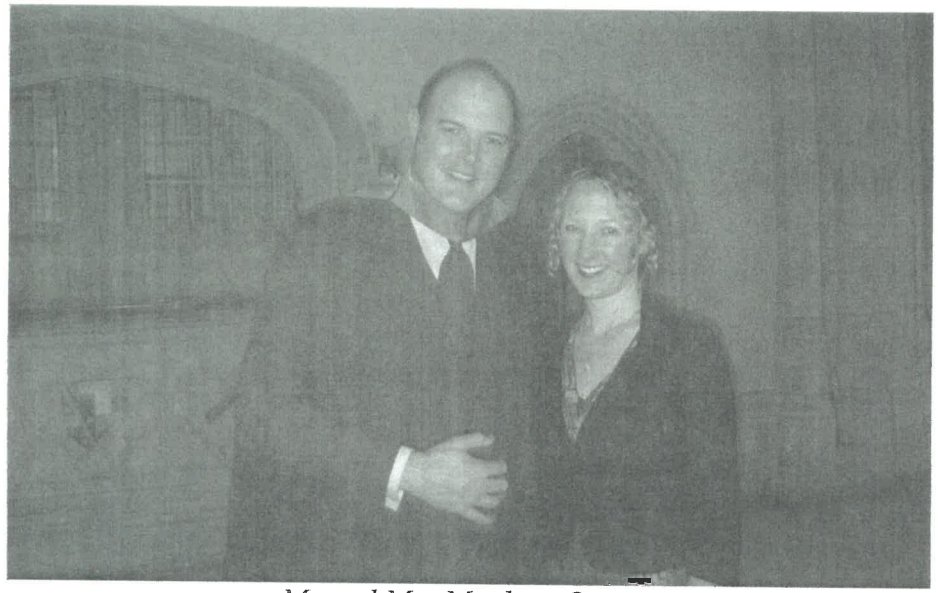
Alasdair Friend accompanied brilliantly, giving us about a quarter of an hour of music before the service, and a most impeccable accompaniment to the liturgy. After Responses by Ayleward, we sang the Office Hymn to Stanford's magnificent tune, Engelberg, followed

by the Canticles to a setting by Richard Shephard who, thankfully, arrived in time to hear the end of the Magnificat and Nunc Dimittis.

The Reverend Canon Joanna Udal, representing the Archbishop of Canterbury, read from Roman II Chronicles and we were all enthralled by the Magnificat, notwithstanding the modern idiom, with its sweeping pseudo Elgarian phrases.

How wonderful it was for us all to join in the Book of Common Prayer Creed in a Roman Catholic cathedral!

The choir uplifted us with Stanford's 'Beati quorum via integra est' which led into the Prayers of Intercession taken by The Reverend Canon Jeremy Haselock, Warden of The Guild. It takes a special skill to surplant Cranmer's magnificent work of 1552/1662 at this point in the service. It is not an issue of 'thou' and 'thee', it is about the liturgical sensitivity. Canon Hazelock revealed his immense experience as a liturgist in matching Cranmer - a significant feat.



Mr and Mrs Matthew Owens

At this point I must express a personal delight. Mrs Matthew Owens (and young son) had been delayed in arrival and sat in the pew with me so, for the remaining part of the service, I was able to hear her glorious soprano voice.

Bishop Thomas McMahon, who is well-known to the Guild, reminded us that it was fifty years since Vatican II, and that there had been a specific chapter devoted in the concluding document, to church music. He took us through that with great care, leaving nobody in any doubt that in the Roman Church music was considered to be the highest art form and one contemplated to raise mens' minds to the thoughts of matters on high. It was a sermon to behold and was preceded by a warm and generous message from His Grace, the Archbishop of Westminster, who was regrettably unable to be present.

The Registrar then presented the candidates for the Preliminary Certificate, explaining the stringent tests necessary to achieve this qualification. Rebecca Fryza, a pupil of Combe Bank School, is working towards her grades in singing and violin, and has sung at St. Peter's in Rome. Alice Hollow, also of Combe Bank School, has achieved her Duke of Edinburgh Award and is close to getting her Grade 7 flute. Eloise Kemp, just sixteen, is a jazz enthusiast but has also sung in St. Peters and the Vatican. These are significant achievements from pupils of one of our Corporate Members.

The Registrar explained that the Archbishops' Certificate in Church Music is a professional diploma recognised by many universities, with formal examinations, by essay and viva voce, as well as an extensive portfolio and practical examination. Henry Webster, a lecturer in mathematics and philosophy, but with excellent qualifications in music and theology, received his award from Bishop McMahon.

Penelope Bagshaw is also a university lecturer being, like our President, a Fellow of the Royal Society of Chemistry. She has trained a BBC

Young Chorister of the Year. Ian Skipper, a National Health Service manager in primary care, is currently Organist and Choirmaster of St. Giles, Farnborough. His first post, of Organist of Farnborough Hospital, may have presaged his later career.

The Archbishops' Certificate in Public Worship is a qualification examining liturgy, the use of the spoken word and music in worship, as well as the practical skills in conducting services. After a career in social and community work with a short spell in the Community of St. Francis, Felicity Couch was ordained Deacon and is now Rector of the Orwell Group Benefice in Ely Diocese, She was presented to the Bishop, as was Katharine Roper, a teacher at the Roman Catholic Primary School in Bishops Stortford. Katharine is a Lay Reader in the Church of England and has had a CD published of her music, which is part of her ecumenical work.

An Honorary Membership was conferred on Dr Terry Worroll, a graduate of Trinity College London, whose work as an editor of music and Director of Music at St. James, Spanish Place, is well-known.

June Williams with Adrian Adams

The Honorary Fellowships were equally spectacular. Adrian Adams, already FRSCM, has served for some forty years as Director of Music of St. John's, Upper Norwood, and has encouraged many church musicians. Matthew Owens, currently Director of Music at Wells Cathedral, winner of no less than thirteen separate prizes for his organ playing, was honoured, as was Geoffrey Pearce, sometime Director of Music at Selby Abbey. The Right Reverend Stephen Platten, Bishop of Wakefield, and well-known liturgist, also received HonGCM. Dr Richard Shephard, had received his MBE at Buckingham Palace on the morning of this ceremony. He is well-known as a composer of church music and for his former headship of York Minster Choir School.

It was notable that Bishop McMahon spent a great deal of time with each individual candidate, from the schoolgirls to the Honorary Fellows, making this a very personal and careful event.

The service concluded with H. W. Baker's superb hymn, 'O praise ye the Lord', following which Alasdair gave us the Sixth Movement of Vierne's First Organ Symphony in triumphant fashion, but the event did not end there, for fellowship and friendship continued in the Peter Amigo Hall with tea provided superbly by Carmen, as ever, and much discussion and conversation.

It was a splendid event. These things always are, and special thanks must go to John Ewington for achieving it. We must also be grateful to The Right Reverend Thomas McMahon, a very good friend of The Guild, (who has agreed to be with us at Canterbury next year), and Mr Alex Scott, Administrator of the Cathedral, for their part in making this occasion as spiritual as it was spectacular.

Barry Williams

TREASURER'S REPORT FOR THE YEAR TO 30 SEPTEMBER 2012

The accounts show a surplus for the year of £486 on general funds. The apparent decline of £765 in membership subscriptions is because I have been tidying up some outstanding membership anomalies. In October 2011 we refunded £680 to a member who for nearly three years had been paying £20 per month instead of per year, then in January 2012 we refunded a further £96 to several former members who had failed to cancel their standing orders. When I became treasurer in 2011 I inherited a number of "unidentifiable" membership standing orders therefore I have spent many hours during the year playing detective. Having written numerous letters to various banks I have now managed to identify the majority and have been able to reinstate several members whose subscriptions were suspended because their payments were not recognised. Unfortunately banks have only sixteen characters available on statements to display the name of the person making the payment therefore names get truncated and are often unrecognisable. If you pay by standing order and know your membership number please ask your bank to quote it as a reference number. This will assist me positively to identify the payments when they are received.

It is disappointing that fewer than two hundred, out of nearly seven hundred members, have completed a Gift Aid declaration. If you are a UK taxpayer and have not already completed a Gift Aid declaration please consider doing so. Your £20 subscription will be worth £25 to the Guild at no additional cost to you.

Following the appointment of The Rt Revd Richard Fenwick, our former Warden, as Bishop of St Helena the Trustees launched an appeal to help provide a digital organ to one of the churches in St Helena that would be suitable to commence a programme of organ tuition in the island. There are eleven churches on St Helena, but there is only one with a pipe organ and the rest have to manage with a variety of other keyboard instruments. The population of St Helena suffers from chronic poverty. I understand that whilst the cost of living is much the same as the UK, the average wage is only about £80 per week. The target is to raise around £5,000. So far £1,860 has been received from members and is held in a restricted fund. If you have not

already donated to this fund, please consider doing so. We could easily raise the £5,000 if every member were to donate just £10.

The Guild continues to maintain substantial reserves that have been built up during its one hundred and twenty four year history. To maintain the integrity of its examination programme it is important that the Guild has sufficient resources to ensure that it can continue as a going concern.

Under the new 2011 Charities Act the threshold for external scrutiny of charity accounts remains at £25,000. The Guild's income for the year was only £19,056 therefore there is no legal requirement for external scrutiny, however the trustees have invited the Revd Alan Clements of Chorley Lancashire to conduct an Independent Examination again this year. Fr Alan is a Fellow of the Association of Charity Independent Examiners and is therefore qualified to undertake examinations for charities with an income up to £500,000 pa. He is charging only a nominal fee, plus expenses, for his work, saving the Guild some £700 in accountancy fees.

Robert Andrews
Treasurer

ST HELENA ORGAN FUND

This fund will close on 28th February. The response has been very good and with a donation from the Guild, we should raise the £5,000 required for a Viscount Vivace 40 instrument. They have a similar one out there already. It suits the church where the new one will go and the cost is reasonable. They pay no VAT and that will cover the transportation

If you have not yet made a donation and wish to, please send a cheque to me in the name of **"The St. Helena Organ Fund"** as soon as possible.

Bishop Richard is most grateful for the donations and it will be invaluable to the church in St. Helena both for accompanying services and teaching.

John Ewington

The Guild of Church Musicians

(a company limited by guarantee)

Company registration no: 83329 Charity registration no: 230931

Summarised Financial Statements for the year ended 30 September 2012

Statement of Financial Activities

for the year ended 30 September 2012

	Unrestricted funds £	Restricted funds £	Total Funds 2011-12 £	Total Funds 2010-11 £
INCOME				
Voluntary income				
Subscriptions	9,889	-	9,889	10,634
Donations	394	1,875	2,269	2,563
Income tax recovered on Gift Aid	1,182	-	1,182	929
	11,465	1,875	13,340	14,126
Income from Charitable activities				
Examination fees received	1,860	-	1,860	1,025
Course income	-	-	-	230
Publications	247	-	247	5
Annual conference income	2,461	-	2,461	3,891
Sale of ties and badges	216	-	216	108
	4,784	-	4,784	5,259
Income from investments				
Bank interest	871	61	932	680
Total income	**17,120**	**1,936**	**19,056**	**20,065**
EXPENDITURE				
Cost of Charitable activities				
Examination costs	1,432	-	1,432	619
Course costs	-	-	-	45
Academic Board expenses	1,164	-	1,164	832
Canterbury Christ Church University fee	-	-	-	(4,000)
Annual award ceremony costs	403	-	403	665
Annual conference costs	2,550	-	2,550	4,180
Yearbook and Laudate	7,436	-	7,436	6,580
Publicity	906	-	906	743
Donations	-	-	-	833
Bursary payments	-	150	150	200
	13,891	150	14,041	10,697

The Guild of Church Musicians
(a company limited by guarantee)

Company registration no: 83329 Charity registration no: 230931

	Unrestricted funds £	Restricted funds £	Total Funds 2011-12 £	Total Funds 2010-11 £
Administration costs				
Postage	229	-	229	177
Stationery and office expenses	432	-	432	407
General expenditure	49	-	49	564
Bank charges	13	-	13	20
Website development and maintenance	174	-	174	483
Depreciation	-	-	-	840
Stock written off	-	-	-	1,250
	897	-	897	3,741
Governance costs				
Accountancy fees	-	-	-	284
AGM expenses	500	-	500	497
Independent Examiner's fee	50	-	50	120
Trustee expenses	1,296	-	1,296	811
	1,846	-	1,846	1,712
Total expenditure	**16,634**	**150**	**16,784**	**16,150**
Net surplus (deficit) for the year	486	1,786	2,272	3,915
Total fund b/f 1 October 2011	98,047	12,740	110,787	106,872
Total funds c/f 30 September 2012	**98,533**	**14,526**	**113,059**	**110,787**
Represented by:				
Bank and cash balances	96,797	14,526	111,323	110,998
Plus - stock of guild badges	214	-	214	-
Plus - Debtors (money owed to the Guild)	1,918	-	1,918	350
Less - Creditors (money owed by the Guild)	(396)	-	(396)	(561)
	98,533	**14,526**	**113,059**	**110,787**

Movement of funds

	at 1 October 2011 £	Incoming resources £	Resources Expended £	at 30 September 2012 £
Unrestricted funds				
General fund	98,047	17,120	16,634	98,533
Restricted funds				
Diploma fund	5,466	-	-	5,466
John Clayton Memorial fund	777	7	-	784
Centenary Bursary fund	4,387	36	150	4,273
Anthony Harvey Memorial fund	2,110	33	-	2,143
St Helena fund	-	1,860	-	1,860
	110,787	19,056	16,784	113,059

The Guild of Church Musicians
(a company limited by guarantee)
Company registration no: 83329 Charity registration no: 230931

Purpose of funds

Diploma fund - This fund was set up to finance the costs of the Fellowship programme.

John Clayton Memorial fund - This fund provides prizes for the highest marks obtained by a singer in the ACertCM examination.

Centenary Bursary fund - This fund is available at the trustees' discretion, to provide financial support to candidates preparing for the Guild's examinations. It may be used towards the costs of courses and tuition fees, but not for books or examination fees.

Anthony Harvey Memorial fund - This fund provides prizes to the candidate with the highest marks in the Fellowship examinations.

St Helena Fund - This fund has been set up during the year to receive donations from members and others to assist the Anglican Diocese of St Helena to purchase a digital organ to accompany services and provide a suitable instrument for organ tuition.

Liability of members

The liability of members is limited by guarantee. In the event of the charity being wound up during the period of membership or in the following year, members would be required to contribute an amount not exceeding £1. Total number of members at 30 September 2012 was 685.

This statement of Financial Activities (SOFA) and other notes are extracts from the full statutory financial statements.

The statutory financial statements have been externally examined in accordance with the Charities Act 2011 and the examination report was unqualified. Copies of the trustees' annual report and financial statements can be downloaded from the Guild's website www.churchmusicians.org or obtained from the treasurer.

The trustees' annual report and financial statements were approved by the trustees on 26 October 2012. They will be submitted to the Charity Commission and Companies House in due course.

Robert Andrews
Treasurer

MEMBERS OF THE GUILD AS AT 31 DECEMBER 2012

ACTON, H J, The Stables, 2a Dean Street, Exeter, EX2 4HH

ADAMS, Adrian HonFGCM, ARSCM, 18 Sylvan Road, London, SE19 2RX,

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ARCHER, Dr Mary DBE MA PhD FRSC CChem Hon DSc HonFGCM, The Old Vicarage, Grantchester, Cambridge, CB3 9ND

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ASCOTT, R H C BA, 17 Staveley Court, 9 Staveley Road, Eastbourne, BN20 7JS

ASHBY, The Revd Kevin HonFGCM, The Rectory, 57 Burton Road, Melton Mowbray, Leics, LE13 1DL

ASTON, Professor Peter DPhil GBSM FTCL FCI ARCM FRSCM HonFGCM HonRCM FRSA, 9 Bourne Close, Long Stratton, Norwich, NR15 2RW

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BARBER, Geoffrey ACertCM HonGCM, 4 Newlands Drive, Blackrod, Bolton, Lancs, BL6 5SD,

BARKER, Stephen J MA, 49 Field Avenbue, Canterbury, Kent, CT1 1TR

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BARNABY, Dr Catherine ACertCM, 13 Grange Walk, Whickham, Newcastle-upon-Tyne, NE16 5AL

BARNARD, John MA FRCO ARSCM HonFGCM, 34 Queen's Walk, Harrow, Middx, HA1 1XS

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HISTORY, AIMS AND OBJECTS

Foundation

Under distinguished patronage the Guild was founded in 1888 as the Church Choir Guild. It was incorporated in 1905 to become known as the Incorporated Guild of Church Musicians. The foundation patrons were Archbishop Frederick Temple and Sir George Elvey, organist of St. George's Chapel, Windsor.

Objects

The Guild is a fellowship of those who sincerely desire to offer the best in music to the service of the church, both amateur and professional musicians being unified in a common ideal.

Membership

Membership is open to all members of the Christian Church. The annual subscription is £20.00, payable in January: new members elected on or after October 1st are deemed to have paid their subscription for the following year.

Examinations

The Guild has, since 1961, been charged with the responsibility of administering and examining for the Archbishop of Canterbury's Certificate in Church Music. From 1988, when the Cardinal Archbishop of Westminster joined the Archbishop of Canterbury as joint Patron of the Guild, the Certificate was renamed The Archbishops' Certificate in Church Music.

This certificate is awarded after examination to organist/choirmasters, choristers, cantors, and leaders of worship (instrumentalists). In 1993 the Archbishops' Award in Church Music was instituted. This consists of the practical part of the Archbishops' Certificate. There are also the Archbishops' Certificate in Public Worship (ACertPW) and Fellowship (FGCM), which are awarded after examination. Holders of the Certificates and Fellowship may use the appropriate letters ACertCM, ACertPW and FGCM after their names and wear the authorised hood. Award holders may wear the appropriate badge.

Syllabus

The detailed current syllabus for the Guild's examinations, together with leaflets giving suggestions as to the methods of preparation for the examinations may be obtained upon application to the Registrar and Examinations Secretary.

Information

Apart from this Year Book, the magazine *Laudate* is published three times a year and contains articles of interest and information about other matters. Application forms for membership and all other information may be obtained from the General Secretary, Guild of Church Musicians, Hillbrow, Godstone Road, Bletchingley, Surrey, RH1 4PJ.